

MAJOR AND MINOR.

Certain charges having been made against the Vienna pianist Leszetycky, impugning his ability as a teacher, his most distinguished pupil, and one of his best known students, Count Leszetycky's method being bad and bringing disastrous results to his pupils are utterly false. The Count, in a recent interview, has said that he has heard of such charges, and that he is proud to admit that he was a pupil of Leszetycky, whom fifty years of a great teacher, and a good pupil, he is. The Count has agreed to settle the matter.

The following is the official list of the salaries received by some of the bright particular stars of the Imperial Opera at Vienna, for the current season, 1892-93:—Prof. Koenig, 10,000 francs (fr., \$12,000); Prof. Koenig's wife, 8,000 francs; Van Dreyk, 60,000 fr. (\$12,000); Frau Materna and her successor Frau Kindorf, 60,000 fr. (\$12,000) each; and Frau Schlegler, 50,000 fr. (\$10,000.)

The Metropolitan Opera House, New York, was sold at auction by James M. Roosevelt for \$1,250,000, the exact indebtedness of the company.

The pianist Rafael Josephy has engaged to travel with the Danish Symphony Society to the United States.

A beautiful complexion is more to be desired than good looks. The women in the society in society are using Bell's Medicated Soap.

Two interesting recitals were given at the Forest Park Union Church, New York, one by the pupils of Prof. Koenig who are in the third and fourth grade. The young ladies acquitted themselves very well, and the audience was greatly pleased. The other was an elevation recital given by the pupils of Miss Powell, which was conceded to be of surpassing merit throughout. Such efforts as these prove conclusively that this institution does nothing but first-class work.

Miss Letitia Fitch, the young, young woman and vocal teacher, has established a very large class of pupils in a very popular short time. Her work is thorough, and her pupils are well educated.

When you want an umbrella, go to *Wicks & Jones*, 214½ Sixth Street, maker of umbrellas, parasols and canes. Their goods are the best, and prices the lowest. The newest goods are now in.

Miss Mary Wilkinson Harlan, the vocal teacher, is meeting with much success in her classes. She teaches the best in singing, and is a member of the Society of Vocal Music. Enquiries may address her at 267 Olive Street.

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"Ayer's Sarsaparilla cured me of scrofula."—J. G. Berry, Dearfield, Mo.

when the ear entirely healed and has remained so since."—Isaac Clements, (90 years of age), Fort Ann, N. Y.

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22 Mention where you saw this Advertisement.

Twenty-five Studies.

Allegro $\text{d} = 100$ to $\text{d} = 126.$

Duvernoy-Buelow Op. 176.

3

The sheet music contains four staves of musical notation for piano. The music is in 2/4 time and consists of rapid sixteenth-note exercises. Fingerings are indicated above the notes, and bass clef, 2/4 time, and various dynamic markings are present. The first staff begins with a forte dynamic.

Practice this study, at first, with the upper fingering for the right hand and with the first (solid chord) bass. When the exercise has been mastered with the first bass, use the second bass, which gives more variety and offers finger practice, while the first has given wrist exercise. Then the lower fingering for the right hand should be used with either bass.

This second (lower) fingering gives special and very necessary practice to the much neglected fourth finger. It must, however, be left to the judgement of the teacher, whether, considering the age, advancement and ability of the pupil, the second fingering should be practised forthwith, or at a later period.

4 *Moderato.* ♩ - 100 - ♩ - 132.



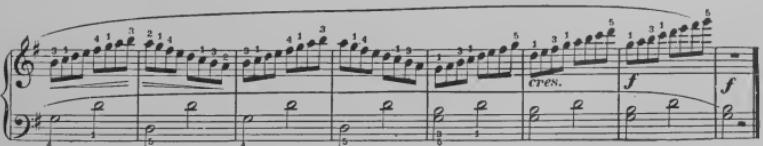
Repeat from beginning to Fine.

Moderato. ♩ - 100 - ♩ - 132.





Allegro moderato, $\text{♩} = 100 - \text{♩} = 132$.



6 Andante. $\text{♩} = 88 - \text{♩} = 112$

p dolce cantabile.

Fine.

Repeat from the beginning to Fine.

7 Moderato. $\text{♩} = 100 - \text{♩} = 132.$

Fine.

Repeat from the beginning to Fine.

Cantabile. ♫ - 88 - ♫ - 112

8. *dolce.*

7

f marcato.

Repeat from the beginning to Fine.

Allegro moderato. ♫ - 100 - ♫ - 132.

9.

Andantino. ♫ - 88 - ♫ - 112.*Fine A*

cres.

*Repeat from the beginning to Fine.**Moderato.* ♫ - 100 - ♫ - 132.

9

Moderato. ♩ = 80 - ♩ = 112.

12 *dolce leggiiero.*

cres. *dim.* *dim.*

dolce leggiiero.

cres. *cres.* *dim.* *dim.*

dim. *cres.* *cres.* *dim.* *dim.*

dim. *e ritard.*

10 *Allegro comodo.* $\text{♩} = 100$ $\text{♩} = 132$.

Allegro moderato. $\text{♩} = 100$ $\text{♩} = 132$.

Andantino. ♩ = 88 ♩ = 112

15.

11

Fine.

16.

Repeat from the beginning to Fine.

Allegretto. ♩ = 100 ♩ = 132

16.

This etude should be practiced with both of the fingerings indicated.

The lower will be found especially useful for the development of the fourth and fifth fingers.

12

Mouvement de Valse. $\text{d} = 132$ $\text{cl} = 80$.

17. 

Fine.



Repeat from the beginning to Fine.

18. 

Fine.







979 - 14

Repeat from the beginning to Fine.

Andante. $\text{d} = 100$ - $\text{d} = 132$.

19. *dolce.*

13

Fine.

f

Repeat from the beginning to Fine.

Allegro comodo. $\text{d} = 100$ - $\text{d} = 132.$

20. *mf*

14 *Moderato.* ♫ - 100 - ♫ - 132.



Allegretto ma non troppo. ♫ - 100 - ♫ - 132.



Repeat from the beginning to Fine.

Allegretto. ♫ - 80 - ♫ - 112.





Allegretto. $\text{d} = 100$ $\text{d} = 132$.



25. *f* *dim.*

simili.

dim.

simili.

dim.

simili.

dim.

semper dim.

SERENADE.

To Mrs. Laura Highleyman

Con Allegrezza. $\text{♩} = 120$.

I

E. R. Kroeger, Op. 23.

The P' s signify Ped.

Copyright—KUNKEL BROTHERS—1889.

• Ped

Pianissimo
 riten.
 mf a tempo.
 cresc.
 mP
 Ped.
 Ped.
 Ped.
 Ped.
 1122 - 5
 Ped.
 Ped.

FANDANGO.

SPAIN. ~~~ SPAINIEN.

Moritz Moszkowski Op. 23 No. 3.

Molto vivace ♩. 96.

A page of sheet music for piano, featuring five staves of music. The music is in common time and consists of measures 1480-4. The piano part includes various dynamics and performance instructions like 'Ped. ♫'. The music is written in a standard musical notation with treble and bass clefs.

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1480-4

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208

The image shows a page of sheet music for a piano, page 5. The music is arranged in five staves. The first four staves are standard piano staves (treble and bass) with various notes and rests. The fifth staff is a bass staff with a single note. The music includes dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *p* (pianissimo). Performance instructions like "Ped." and "Ped. *" are placed below the staves. The page number "5" is in the top right corner. The bottom of the page contains the number "1430 - 4".

VALENCIA.

Edited by Kullak

SPANISH DANCE

SPANISCHER TANZ.

Moritz Moszkowski Op.12. № 4

Allegro comodo. $\frac{4}{4}$ - 112.

MALAGA.

SPANISH DANCE. ~~~ SPANISCHER TANZ.

Edited by Kullak.

BOLERO.

Moritz Moszkowski. Op. 12. No. 5.

Con spirito. L. 108.

Secondo.

MALAGA.

3

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

BOLERO.

Moritz Moszkowski, Op. 12, No. 5

Con spirito. 108.

Primo.

Secondo.

The image shows a page from a musical score for piano, likely a piece by Liszt. The score is arranged in five staves, each with a different key signature and time signature. The first staff uses a bass clef and has a dynamic of *f* with a tempo marking of $\frac{4}{4}$. The second staff uses a treble clef and has a dynamic of *p* with a tempo marking of $\frac{3}{4}$. The third staff uses a bass clef and has a dynamic of *p* with a tempo marking of $\frac{3}{4}$. The fourth staff uses a treble clef and has a dynamic of *p* with a tempo marking of $\frac{4}{4}$. The fifth staff uses a bass clef and has a dynamic of *p* with a tempo marking of $\frac{4}{4}$. The score includes various performance instructions such as 'Ped.' (pedal), 'Ped. *' (pedal with a star), and 'cres.' (crescendo). There are also specific dynamics like *f*, *p*, and *ff*. The music includes complex rhythmic patterns and some slurs. The page number 24 is at the bottom left, and the page number 1405-6 is at the bottom center.

Primo.

6

The image shows a page of sheet music for a piano, page 2b. The music is arranged in six staves, each with a treble clef and a key signature of one sharp. The first staff begins with a dynamic of *sempre marcato.* The second staff starts with *cres.* The third staff has a dynamic of *f marcato.* The fourth staff begins with *cres. assai.* The fifth staff starts with *rit. un poco.* The sixth staff begins with *ff con fuoco.* The music includes various performance instructions such as *Ped.* (pedal), *** (staccato), and *pp* (pianissimo). The page number *1405.6* is at the bottom right, and the page number *2b* is at the bottom right of the page.

Secondo.

sempre ff

p

mf

f

p

Cresc.

ff

Primo.

1

DANSE HONGROISE.

HUNGARY. ~~~ UNGARN.

Moritz Moszkowski. Op. № 5.

Molto Allegro. $\text{♩} = 160.$

Secondo.

The image shows a page of musical notation for a piano, consisting of five staves. The notation is in 2/4 time, with a key signature of one sharp. The music includes various dynamics such as 'f' (forte), 'p' (piano), and 'mf' (mezzo-forte). Performance instructions like 'Ped.' (pedal) and 'Ped. ⚪' (pedal with a specific marking) are placed below the staves. The notes are primarily eighth and sixteenth notes, with some quarter notes. The page number '1439-6' is visible at the bottom center, along with the text 'Copyright 1944, Muz. Ind. Pub. Co., Inc.' and 'Ped. ⚪' at the bottom right.

DANSE HONGROISE.

HUNGARY. ~~~~ UNGARN.

Moritz Moszkowski Op. 23. N° 5.

Primo.

Molto Allegro $\text{d} = 160$.

Secondo.

6



\ The P's signify Pedal.

1489-6

Primo,

Secondo.

The image shows a page of musical notation for a piano, consisting of six staves. The notation is in 2/4 time and includes various dynamics such as 'f' (fortissimo), 'mf' (mezzo-forte), and 's' (sforzando). Performance instructions like 'Ped.' (pedal) are placed under specific notes. The music is divided into sections labeled '1' and '2' with double bar lines. The piano keys are indicated by small numbers (1, 2, 3, 4, 5, 6, 7, 8) above the staves. The page number '1439-6' is visible at the bottom.

Primo.

The image shows a page of sheet music for piano, page 1439-6. The music is arranged in multiple staves, each with a different key signature and time signature. The notation is highly detailed, featuring many sixteenth-note patterns, grace notes, and slurs. Fingerings are indicated above the notes, and dynamics like 'f', 'ff', and 'p' are used. Pedal markings are present in several staves. The music is divided into sections by bar lines and measures, with some sections spanning multiple staves. The overall complexity of the notation suggests a piece designed for advanced piano performance.

“TIS ALL FOR THEE”

(DIR. ALLEINE.)

Thomas Moore.

Wm. D. Armstrong.

Andantino $\text{♩} = 60$.

1. Hat mir das Leben Lust gebracht, Ich dank' es Dir, ich dank' es Dir. Die

 ♩ con espressione.

1. If life for me hath joy or light, 'Tis all from thee, 'Tis all from thee. My
sostenuto.

1. That bei Tag, der Traum bei Nacht Ge hö ren Dir, at leine Dir. Was
thoughts by day, my dreams by night Are but of thee, of on ly thee. What

1. mir an Hoffnung, Frieden kund, An Bal sam für das Herz ze wund: Den
a tempo.

1. e'er of hope or peace I know, My zest in joy, my balm in woe, To
a tempo.

1. Au gen Dein, dem Kuschen Mund, Ich dank' es Dir, ich dank' es Dir.
cres. dim. ad lib.

1. those dear eyes of thine I owe, 'Tis all from thee, 'Tis all from thee.

1212 - 2

3. Rufst mich das Glück an set-nen Thron, Geschiel's mit Dir, gesiel's mit Dir; Und
2. Mein Her-ze gar eh' ich dich fand, Ge-hör-te Dir, ge-hör-te Dir; Bleib

3. ei-tel wä-re mir sein Lohn, Beut' es nicht auch die Ga-be Dir. Steig'-
2. frei von je-dem an-dern Band, Bleib ein-zig Dir, al-tei-ne Dir. Wie

3. ich deg Mu-sen Höhn hin-an, Dass mich der Lorbeer möcht umfahn, So
2. Blu-men schla-fen frostbedeckt, So schließt mein Her-ze un-be-fleckt, Lix
a tempo.

3. hab' ich es für Dich gethan; Mein Streben gilt al-tei-ne Dir.
2. es der Lie-be Strahlverkt, Es leb-te Dir, al-tei-ne Dir.
cres. dim. ad lib.

WONDERFUL THE POWER OF LOVE.

(WIE BERÜHRT MICH WUNDERSAM.)

Franz Bendel.

Slowly and dreamily. ♩-100.

Won - derful the pow'r of Love! When oneword of
Wie be - rüht mich wun - der - sam oft einWort von

thine, From thy lips that faithful prove, Thrills this heart of mine!
dir, das von dei - ner Lip - pe kam, und von Her - zen mir!
rit.

a tempo.

Was it mine or was it thine! Ah, thou canst not tell!
Was ist mein, und was ist dein, ach, du weisst es nicht!

Oh! what fate, what mys - ter - y Links us! dear one, speak!
O welch'tief Ge - heimniss trägt still der See - le Band!

a tempo.

CHRISTMAS BELLS.

GAVOTTE.

Carl Sidus Op. 214.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♦ - 132



a tempo.

pp

1210

ped. *

Respectfully dedicated to
the Sisters of Loretto.

3

Carillon Angélique

(ANGELIC CHIMES.)

J.J.Voellmecke.

An Evening Reverie.

Moderato. $\text{♩} = 84$.

con espressione.

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Leggiero.

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